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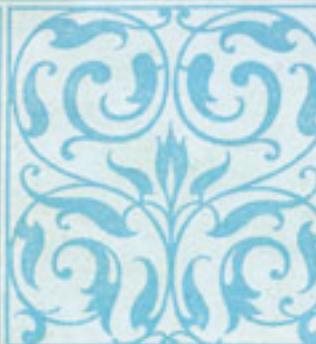
THE STORY OF THE
SAXOPHONE
Its History and Its Uses

*America's
National
Instrument*

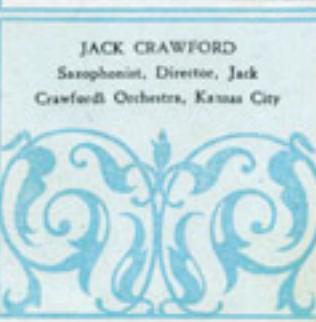


BUESCHER BAND INSTRUMENT CO. Elkhart, Ind.

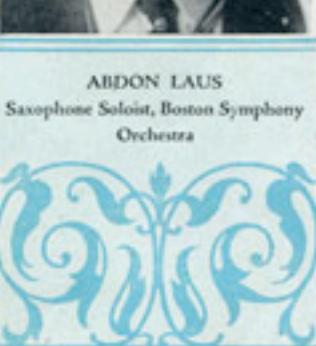
AMERICA'S GREATEST SAXOPHONISTS PLAY BUESCHER INSTRUMENTS



EUSTACE STRAUSSER
Saxophone Soloist
Boston, Mass.



CLYDE DOERR
Radio and Record Saxophonist,
New York City



TOM DEERING
Saxophonist, Teacher,
Los Angeles, Calif.



TOM WATKINS
Feature Saxophonist, Scheurman's
Colorado Orchestra, Denver

5 Buescher Purchase Plans

Any new Buescher True-Tone Saxophone listed in this catalog may be ordered, under either of the following plans, with the understanding that if it does not prove entirely satisfactory to you in every respect, you may return it, and if you have made a deposit on it, the deposit will be cheerfully refunded.

Plan No. 1 **CASH IN ADVANCE.** Where remittance in full is received in advance of shipment, a discount of 5% from "cash price" in catalog may be deducted. Ten days trial of instrument is allowed on this plan.

Plan No. 2 **C. O. D.** Where instrument is shipped C. O. D. for balance due to pay for it in full, a discount of Six days trial is allowed on this plan if shipped by express.

Plan No. 3 **CERTIFICATE OF DEPOSIT.** A very popular plan when the purchaser does not want to send cash in advance or have goods shipped C. O. D. All you have to do is to deposit with your local bank the "cash" price of the instrument less 5% discount, and have the bank fill out and sign the Certificate of Deposit. You mail the Certificate to us with your order for the instrument. We ship the instrument direct to you for ten days trial. If you do not find the instrument entirely satisfactory, you return it to us at the end of the trial period and we return your Certificate, properly endorsed so that you can recover your deposit at the bank. If we do not hear from you after the expiration of the trial, we will conclude that everything is satisfactory, and in that case in due time the Certificate will be sent to the bank for collection. See deposit blank on reverse side of this sheet.

Plan No. 4 **OPEN ACCOUNT FOR TEN DAYS.** When shipment is desired on open account for ten days trial, give the names of three or four firms or business men, such as your grocer, clothier, hardware merchant, etc., as references. If you are held in good esteem in your own community and you are of age, we will not hesitate to open an account for ten days with you. If you have already established an account with us, these references will not be necessary. If you own property, describe it and state if it is clear of incumbrances and in your own name.

Plan No. 5 **EASY PAYMENT PLAN.** If the above plans are not convenient and you prefer the easy payment plan, use easy payment order blank on which full explanation is given on opening an easy payment account. If you have no easy payment order blank, send for one.

TRIAL PERIOD

On Plans No. 1, 3 and 4 ten days trial is allowed. On Plans No. 2 and 5 six days trial is allowed. The Express Companies' rules do not allow their agents to hold C. O. D. payments more than six days, but our guarantee protects you just the same after the trial period expires. The postal regulations do not permit examination on trial on Parcel Post shipments, but if shipped Parcel Post you can return direct to us at any time during the period of trial if the instrument is not entirely satisfactory to you.

ORDER BLANK
For your use if you purchase under
plan no.1,2,or3

BUESCHER BAND INSTRUMENT COMPANY, Elkhart, Indiana, U. S. A.

You may enter my order for the following described instruments, subject to 5% discount from the catalog prices: (Insert below the kind and number of instruments; no further description is necessary. If case is desired, so state. A case is included in our free equipment with True-Tone Cornets, Trumpets, Fluegel Horns, Slide Trombones and Clarinets. With all other instruments the cases are charged extra.)

QUANTITY	MODEL NO.	FINISH	PITCH	CASE

To be shipped under Plan No.....(see reverse side of this sheet).
This order is placed with the understanding that if the instrument is not as represented or not entirely satisfactory to me at the expiration of the trial period, I can return it and have any money I have deposited on it refunded.

BE SURE TO SIGN YOUR NAME AND GIVE ADDRESS BELOW

My Name is _____

Town..... Street and No..... State.....

Nearest Express Office (if no Express Office in your Home Town)

Certificate of Deposit

Town..... State..... Date.....

BUESCHER BAND INSTRUMENT CO., Elkhart, Indiana.

Mr. _____ has deposited \$ _____

We agree to hold this money during a ten days trial of a new True-Tone Instrument which he will order from you and which this deposit covers. The trial dates from the receipt of the instrument by the above named depositor. If the depositor does not return the instrument to you at the end of the trial period, this money becomes the property of the Buescher Band Instrument Company and this bank will remit the amount, less its fee for draft, to the Buescher Band Instrument Company upon surrender of this Certificate of Deposit. If the depositor returns the instrument to you at the expiration of the trial period you agree that when you receive the instrument you will return to him the Certificate, properly endorsed, so that he can, upon surrender of the Certificate, reclaim his deposit from this bank.

Signed.....

Name of Bank

THIS DEPOSIT IS SUBJECT TO
DRAFT AFTER EXPIRATION OF
TIME GIVEN FOR TRIAL.

Par...
...the following day.

Name of Bank Official.

TO THE BANKER—This proposition is made with a view of causing purchaser to feel perfectly safe in making the deposit. Our guarantee further protects purchaser. Kindly consult your commercial rating book as to our responsibility and inform the person who presents this certificate as to our financial standing. NOTE—If correspondence is found necessary after instrument reaches destination, thus requiring longer time for trial, purchaser may report to the banker who is hereby authorized to extend trial period five days. (See other side.)

PRICE LIST

of Buescher True-Tone Saxophones and Cases

CASH PRICES

If instrument is to be shipped C. O. D. or all cash accompanies order, deduct 5%.						
MODELS	Finish A	Finish E	Finish G	Finish J	Finish K	Finish L
123 Eb Soprano -----	\$ 90.00	\$120.00	\$140.00	\$175.00	\$200.00	\$295.00
124 C Soprano -----	90.00	120.00	140.00	175.00	200.00	295.00
122 Bb Soprano -----	90.00	120.00	140.00	175.00	200.00	295.00
125 Bb Soprano -----	90.00	120.00	140.00	175.00	200.00	295.00
121 Bb Soprano -----	90.00	120.00	140.00	175.00	200.00	295.00
126 Eb Alto -----	100.00	135.00	170.00	210.00	245.00	375.00
120 Eb Alto -----	100.00	135.00	170.00	210.00	245.00	375.00
128 C Melody -----	105.00	145.00	160.00	220.00	255.00	405.00
127 Bb Tenor -----	110.00	160.00	195.00	235.00	275.00	425.00
129 Eb Baritone -----	150.00	195.00	260.00	325.00	375.00	540.00
130 Bb Bass -----	220.00	260.00	335.00	430.00	510.00	685.00

EASY PAYMENT PRICES

MODELS	Finish A	Finish E	Finish G	Finish J	Finish K	Finish L
123 Eb Soprano -----	\$ 94.50	\$126.00	\$147.00	\$183.75	\$210.00	\$309.75
124 C Soprano -----	94.50	126.00	147.00	183.75	210.00	309.75
122 Bb Soprano -----	94.50	126.00	147.00	183.75	210.00	309.75
125 Bb Soprano -----	94.50	126.00	147.00	183.75	210.00	309.75
121 Bb Soprano -----	94.50	126.00	147.00	183.75	210.00	309.75
126 Eb Alto -----	105.00	141.75	178.50	220.50	257.25	393.75
120 Eb Alto -----	105.00	141.75	178.50	220.50	257.25	393.75
128 C Melody -----	110.25	152.25	189.00	231.00	267.75	425.25
127 Bb Tenor -----	115.50	168.00	204.75	246.75	288.75	446.25
129 Eb Baritone -----	157.50	204.75	273.00	341.25	393.75	567.00
130 Bb Bass -----	231.00	273.00	351.75	451.50	535.50	719.25

CASES

MODELS	Style 1		Style 2		De Luxe	
	Cash	Lease	Cash	Lease	Cash	Lease
123 Eb Soprano -----	\$ 10.00	\$ 10.50	\$ 11.50	\$ 12.00	\$ 25.00	\$ 26.25
124 C Soprano -----	10.00	10.50	11.50	12.00	25.00	26.25
121 Bb Soprano -----	10.00	10.50	11.50	12.00	25.00	26.25
122 Bb Soprano -----	10.00	10.50	11.50	12.00	25.00	26.25
125 Bb Soprano -----	10.00	10.50	11.50	12.00	25.00	26.25
120 Eb Alto -----	15.00	15.75	20.00	21.00	50.00	52.50
126 Eb Alto -----	13.50	14.25	17.00	17.75	44.00	46.25
128 C Melody -----	14.00	14.75	18.00	19.00	44.00	46.25
127 Bb Tenor -----	16.00	16.75	22.00	23.00	54.00	56.75
129 Eb Baritone -----	25.00	26.25	35.00	36.75	82.00	86.00
130 Bb Bass -----	43.00	45.25	55.00	57.75	113.00	118.75

Buescher Saxophone cases are made in square style only for Soprano, Alto, C Melody and Tenor, and in shaped style only for Baritone and Bass. Style 1 cases are lined with purple velvet and style 2 with a fine quality of green silk plush.

De Luxe cases are the finest examples of the case maker's art. They are covered with heavy brown imitation leather, are scientifically cushioned to protect the instrument, lined with finest grade of silk plush (choice of colors in lining: Mulberry, Magenta, Copenhagen Blue or French Gray); all metal parts, such as corners, catches, lock, etc., are of heavy brass, engraved and gold plated. Be sure to state which style case is wanted.

DESCRIPTION OF FINISHES OF SAXOPHONES

FINISH A—High Polished Brass, bell neatly engraved.

FINISH E—Quadruple silver plate, velvet finish, inside of bell gold plated, bell handsomely engraved, keys, bow rings, bottom guard and inside of bell mirror finish.

FINISH G—Body silver plated velvet finish, keys and inside of bell gold plated, bell handsomely engraved, keys, bow rings, bottom guard and inside of bell mirror finish.

FINISH J—Quadruple gold plate over silver plate, velvet finish, bell elegantly engraved, keys, bow rings, bottom guard and inside of bell mirror finish.

FINISH K—Quadruple gold plate over silver plate, beautifully engraved design on bell. Entire instrument burnished mirror finish.

FINISH L—De Luxe Finish. Beautifully engraved designs all over instrument from mouthpiece to bell quadruple gold plate over silver plate, entire instrument burnished to mirror finish, ivory rollers for little finger of each hand. This is a beautiful finish, especially designed for those who want something distinctive and elaborate, and which will instantly attract favorable attention.

All True-Tone Saxophones have Pearl Inlaid Finger Tips.

Free Equipment with True-Tone Saxophones: Black rubber mouthpiece, Ligature, Mouthpiece Cap, fine leather or silk cord neck strap, screw driver, spring hook (also used for changing pads), box of grease for mouthpiece cork and two extra reeds.

NICKEL FINISH—Prices quoted on request.

Form P100 20M 2-22-28 JABCo.—OA.IE.



Popularity Plus!

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^{to}
Play
~
Easy to
Pay

THE HISTORY OF THE SAXOPHONE

AS FAR BACK as history leads us, music has been a dominating influence in the lives of men. The Hebrews celebrated their early victories with the "kinnor" and the "nebel". Egyptians made the trumpet and the drum, while the Greeks went to war with the flute and lyre. Besides the trumpet, the Romans had their cymbals and bells, and the ancestral Galls played a dried earth horn, something like the cornet of today.

But the Middle Ages gave us a variety of new instruments and gradually the constitutive elements of the modern military band were gathered together. The development of these bands was encouraged by all the French kings from Louis XIII on, and by the Revolution they were completely organized and flourishing throughout the Empire.

It was not until 1814 that new instrument creations began to appear again, and it was in that same year, on November 6th, that a child was born in Dinant-Sur-Meuse, Belgium, whose name was destined to be heard around the world.

Even in his youth Antoine Joseph Sax became well known by his wonderful creations. He displayed great musical ability, and his father, Joseph



Sax, who was a celebrated wind instrument maker, took great pains to encourage both his musical and his inventive genius.

Young Antoine was entered at the Brussels Conservatoire de Musique, where he studied Clarinet and Flute. The celebrated master, Bender, made of young Sax a Clarinet player of great skill, but this skill was never applied in a professional way. Antoine's natural bent was mechanical, so he returned to his father's workshop, where he applied himself to the task of improving the Clarinet. His first important contribution was the Bass Clarinet.

In 1842 he moved from Dinant to Paris, where he opened a modest workshop in the Rue St. George. He became actively interested in the opera and created the opera band. He designed and made many special instruments for this band, and his superiority over all other instrument makers in Paris was so marked that Sax soon had to enlarge his quarters in order to handle the many orders for his instruments.

Then in 1846 Sax invented the instrument which bears his name. He made a quartet of Saxophones, consisting of the Bb Soprano, Eb Alto, Bb Tenor and Eb Baritone, thus adding four new instrumental voices to the world of music. This was the crowning event in the life of the inventor, though Sax evidently did not realize the importance of his accomplishment.

In 1859 there was a change in Concert Pitch, making it necessary for every Military Band and Orchestra in France to procure new wind instruments. This was Sax's opportunity. For through friends at court he had secured a practical monopoly for the supply of wind instruments



of his manufacture to the French Army. But as is the way of all great men of genius, Sax continued in creative pursuits rather than turn to fortune hunting. Although he exhibited his instruments in London in 1862 and took the Grand Prize in Paris in 1867, his fortune continued to decrease until finally his factory in Paris passed into other hands, and his magnificent collection of musical instruments was sold under the auctioneer's hammer.

There was a time in the career of Sax when he could have retired with a competence, if not a fortune. He had friends in high quarters and the assistance of prominent musicians, such as Berlioz, Halevy and Kastner. He had won the favorable comments of the French press and the applause of all Europe. All this gave him a position rarely reached by men in middle life. But, alas, there came a sharp turn. His misfortunes came in groups. And over his grave the grass grew green in the summer of Eighteen 'Ninety Four.





How F.A.BUESCHER Perfected the Belgian's Idea

ALTHOUGH invented and first introduced over eighty years ago, the Saxophone remained practically dormant for half a century.

It was then that Ferdinand A. Buescher, a young, aspiring mechanic, working away at his obscure bench in Elkhart, Indiana, made with his own hands and with many improvements the first Saxophone, perhaps, ever produced in this country.

The Belgian had seen only a new type of musical instrument, while the new genius saw the world gay in the rapture of a new style of music, singing, dancing, swaying, prancing to the tune of his perfected Saxophone. And along with his vision he had what the Belgian lacked—keen business judgment and the courage to succeed.

Just as the Violin made little impression upon music until Stradivarius had perfected it, so with the Saxophone.

The crude models of Sax offered little temptation or incentive to the musically inclined. They were most faulty in tone-quality, not very accurately tuned, extremely hard to blow, cumbersome in key system, and generally unsatisfactory from technical and artistic standpoints.

In common with the instrument makers of his day, Sax left much to the performer, expecting him, by varying lip and wind pressure and skillful manipulation of the reed, to rectify the inherent defects of his Saxophones.

F. A. Buescher first took up the models of Sax in much the way that a man following any artistic calling will take up the work of

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Pay"**

old masters—reverently, and with little thought of possible improvement. But as he got into the work he discovered many scale inaccuracies that might be remedied; many tapers that might be altered to improve tone-quality. He made various improvements in the key system, springing, etc., and with his vast knowledge of the wind instrument making art, his skill at manipulating proportions, bores, etc., he soon brought out a quartet of Saxophones so far superior to the original invention that there was really no room for comparison.

Eventually the original four Sax models were expanded to the present nine Buescher models. The key system was greatly simplified. The single-acting double octave key was put on. Last, but by no means least, the Buescher Snap-On-Pad

was brought to perfection and patented in various countries.

Mr. Buescher's improvement contributions to the Saxophone have been continuous and of increasing importance over a period of forty years. Today the Buescher Band Instrument Company produces the highest grade of Saxophones and Brass Band and Orchestra Instruments in the world. Every product of this mammoth plant is a testimony and a tribute to the skill of F. A. Buescher, the master craftsman, whose ingenuity and foresight and perseverance have made pos-

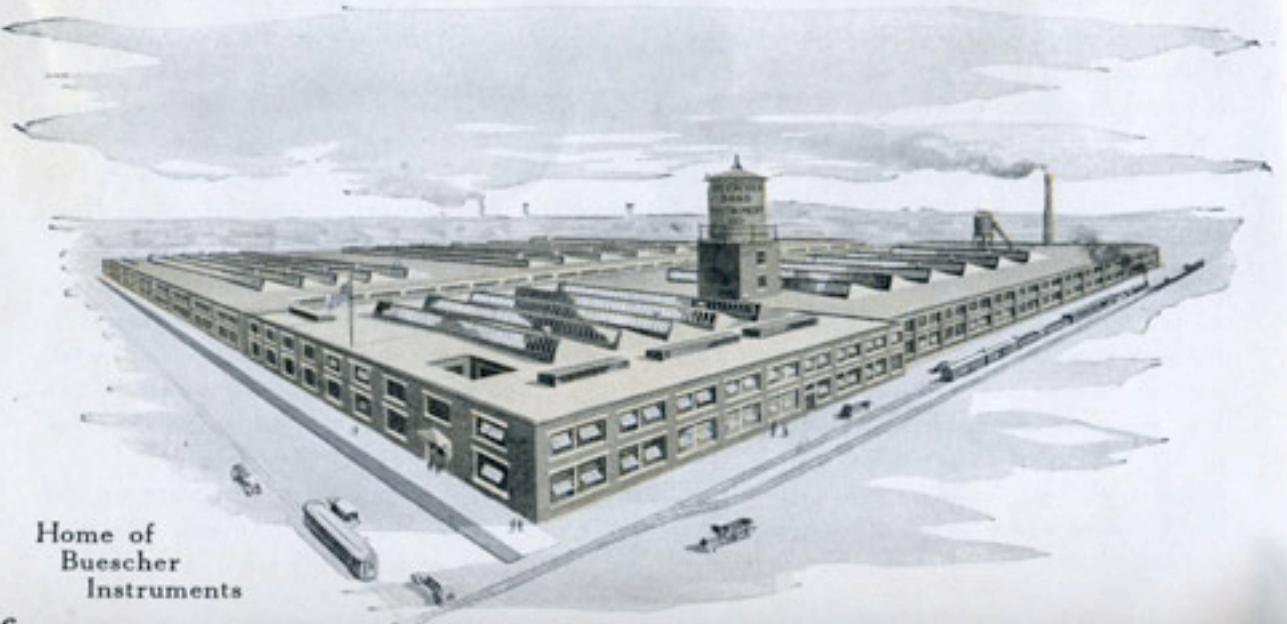
sible the international popularity of the Saxophone and whose contribution to the world of music has brought fame and fortune to so many hundreds of people.

Imitations! There are many! But the Buescher True-Tone remains without compare.

And this is the mammoth modern plant of the Buescher Company as it stands today. The popularity of its products has encircled the globe. It is the largest plant of its kind in the world devoted exclusively to the manufacture of only high-grade Band and Orchestra Instruments. Wherever your travels may lead you, in musical circles, you will hear of Buescher Saxophones and you will hear of them in the most glowing terms of praise.



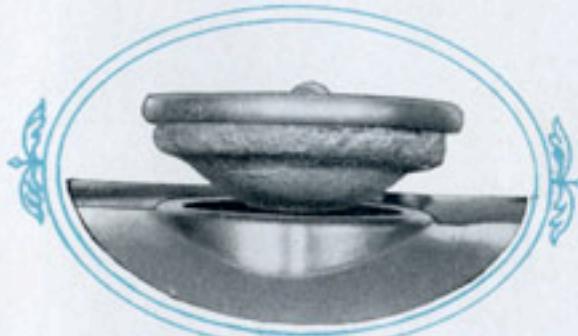
This is the little shop in which Buescher True-Tones were first made many years ago.



Home of
Buescher
Instruments

Features your Saxophone Must Have

The voice of the saxophone originates with the vibration of the reed on the mouthpiece. The pitch of the tone is governed entirely by the distance from

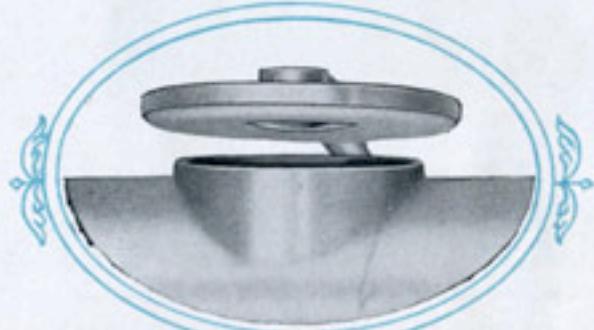


The Ordinary Pad

the tip of the reed to the tip of the first open tone-hole.

The distance of the pad, which acts as a soundboard, from the tone-hole effects the tone. If too close, the tone is flat and muffled.

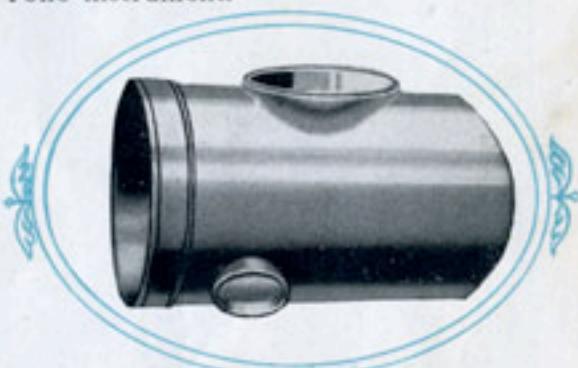
Now look at the illustration above. See how the old style soft pad has swollen down into the tone-hole. The clearness and volume of the tone is lost against this soft, flabby "sound-board." Even when new, soft pads "absorb" a good part of the tonal quality.



The Snap-On Pad

The Buescher Snap-on Pad is a perfect sound-board. The snap button holds it flat and taut. Tone strikes this drum-like

deflector and bursts forth in the fullness of its original volume; or with all the delicate sweetness of modulation, always clear and in perfect tune. The Snap-on Padded Saxophone has a cultured voice. Snap-on Pads are easily and quickly replaced, last three to five times longer, and enhance the beauty and power of the instrument's voice. A Buescher Saxophone can be completely repadded without disassembling. This is our exclusive patented Buescher feature that should in itself be your decisive factor in favor of the True-Tone instrument.

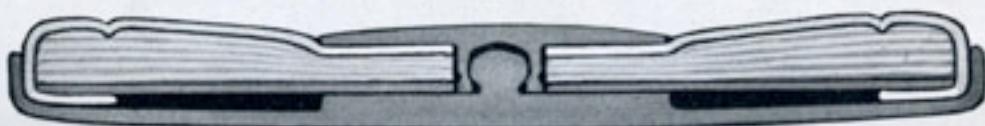


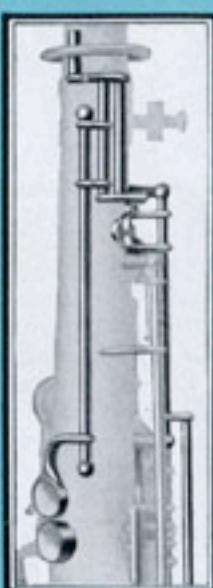
Drawn Tone-Holes

The tone-holes or sockets of the Buescher Saxophone are not separate collars soldered to the body of the instrument. Acids in saliva attack and eat away soft solder, causing leaks and spoiling the tone of the instrument. This cannot possibly happen with the Buescher Saxophone because no solder is used. The tone-holes are drawn up from the body of the instruments. They are a part of the one-piece body, and when finished are given a level milled edge that will not cut the pad.

The illustration also shows the connecting ring—the ring which covers the joint between sections of the body of the curved Saxophone. On Buescher True-Tone Saxophones this connecting ring is seamless and is drawn or formed from the tube proper. It is not a separate piece and so requires no solder whatever.

Enlarged cross-section view showing how the Snap-on Pad is held securely in place by the fastener.





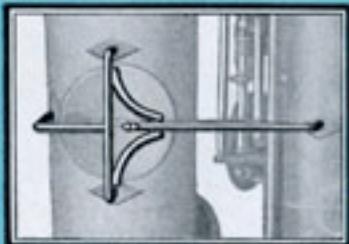
New Octave Key Mechanism

Elimination of cumbersome mechanism, extra posts, and springs makes the new Buescher octave key easier to operate, responsive and absolutely positive. You will appreciate the improvement after operating this key through any number.



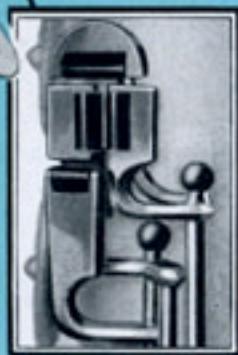
The High F Key

A special key for high F lies under the fore finger of the left hand. This late improvement simplifies fingering of rapid passages. It is another addition to the many fingerings of Buescher True-Tone Saxophones.



The New Clothes Guard

The new clothes guard over the B natural key saves much annoyance caused from the interference of clothing with the free and full action of the key. It is an added refinement you will, having tried, find indispensable.



Low Bb Roller

Directly under the little finger of the left hand lies this group. A roller facilitates access to low Bb, which is in a direct line below B natural and G sharp, making fingering of the group natural and easy.



The Buescher Key System

If you have never handled a Buescher Saxophone you might be frightened by the mass of keys. But once you get the instrument in your hands you will find these keys lying so conveniently under your fingers that you will play the scale almost as easily as you do it at the piano.

On every True-Tone Saxophone there are seven primary keys. To play up the natural scale of C Major you first press down these seven keys, then you open the first key for do, the second for re, third for mi, and so on up the staff. Every time you open a key you get a different note.

To play an octave higher you press the octave key button and repeat the same fingering. This new key automatically raises the tone one full octave.

The illustration above shows the latest model Tenor with some of the recent Buescher improvements. All models of Buescher Saxophones finger practically alike. If you master one you can play any other. It is this wonderfully fine key system that makes the Buescher so easy to learn to play, and many beginners will play popular tunes in a week and often join bands or orchestras in thirty days.



The Buescher Saxophone Family

THE musical importance of the Saxophone family can best be shown by contrasting its history and development with the history and development of other families of musical instruments.

When Antoius Stradivarius of Cremona, Italy, perfected the instruments of the Violin family, three centuries ago, the whole structure, technique and instrumentation of music underwent a change.

First came the Violin, then the String Quartet—Violin, Viola, Violoncello, Bass Viol. From the String Quartet developed the Symphony Orchestra, and they sprang into existence everywhere during the eighteenth and nineteenth centuries.

Music became immeasurably more popular than it had ever been before.

Today we are in the midst of a new musical era. Again instrumental music is being revolutionized. This time by a reed instrument, and by the very first reed instrument perfected in America.

The Buescher Saxophone Family consists of Eb Soprano, C Soprano, Bb Soprano (straight and curved models), Eb Alto, C Melody, Bb Tenor, Eb Baritone and Bb Bass, having a collective compass of nearly five octaves, a range sufficient to meet all the requirements of musical composition and expression, and satisfy the demands of players.

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to
Play
"Easy to
Pay"



The
BUESCHER
True Tone

High Sopranos

FOR sheer musicalness or tone quality the Eb Soprano and the C Soprano Saxophones illustrated on this page are not excelled by any of the string or wood-wind instruments. Colorature parts, florid runs and rapid figures of all kinds are easily rendered. The instruments are made in straight model only.

Catalog No. 123 Eb Soprano

This High Soprano Saxophone is pitched above the Eb Alto Saxophone. It is often used for special effects, fanfares and calls, incidental colorature solos and runs in Theatre Orchestra and in Dance Orchestra, and especially in Dance Orchestra records. As a novelty solo instrument for Vaudeville it makes an instant hit.

Pitch range: Bb below the staff to Eb above. Length, from bell to mouthpiece, 18 inches. Weight, 1 pound 10 ounces.

Catalog No. 124 C Soprano

Plays from music written for the Piano, Organ or Voice, without transposing. It is ideal for solos or obbligatos in Theatre Orchestra or Dance Orchestra, for solos with Piano or Organ accompaniment for church, with choir or for home music. Can be used to substitute for Oboe, Violin or Flute. One who plays the C Melody Saxophone will find C Soprano very easy to learn and a fine "double".

Pitch range: Bb below the staff to Eb above. Length, from bell to mouthpiece, 22 inches. Weight, 2 pounds.

